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ABSTRACT

There are several distinct reasons for writing as a participant-observer. In general, the choice lies among four broad kinds of writing that differ according to role, purpose, and audience. Diary writing can record and clarify for the student what went on, possibly with a privileged reader in mind who will have a sympathetic understanding. The log combines several functions--recording vocational achievement against a check list, diagnosing problems, and evaluating what has been significant for discussion with a tutor or supervisor. Narrative accounts tell a wider audience what happened from a personal point of view, to generate interest and encourage reflection on the writer's general observations. The generalized report can offer a wider audience a report in more general terms, answering a range of relevant questions such as how things were organized, what roles various people played, and people's attitudes to each other. (CRH)

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Writing 14 to 18

Discussion Booklet 1

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WRITING AS A PARTICIPANT - OBSERVER

Making the Most of Social

and Work Experience

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Writing in a participant-observer role

Getting the purposes for writing clear

Much school work is learning from books or second order experience. There is another approach: to learn from experience direct. The two approaches are complementary, we believe, not alternatives. If well prepared, students who go out to help people in the community, to work with local primary school children, to survey a local problem, or to get experience of work that really extends their potential, stand to gain many things. For instance:

- insight from the inside of a real problem or question
- the challenge of having to plan and make decisions for themselves
- the demand to develop a specific expertise or understanding

When they have faced these things with resolution, they achieve a new position: they are able to tell others what goes on - and why - from a basis of relative authority.

In order to learn from experience, students need the chance both to take part actively and to stand back, question and reflect, in order to understand what is happening. In other words, to become participant-observers.

When they do so, many of them learn to write with a new sense of confidence and purpose. However, before students start to write they need to be clear about their role(s), their purpose(s) and the kinds of reader to bear in mind. These need to be made explicit and discussed beforehand.

Four kinds of writing

Why write as a participant-observer? There are several distinct reasons, often confused. In general we can say that the choice lies between four broad kinds of role, purpose and audience:

DIARY

- (i) Writing can record and clarify for yourself what went on, possibly with a privileged reader in mind who will have sympathetic understanding, especially if you are struggling with difficult or unhappy moments. An appropriate form is a diary.

LOG

- (ii) Writing can combine several functions, for example, recording your vocational achievements against a check list, diagnosing your problems, and evaluating what has been significant, mainly for discussion with a tutor or supervisor.

NARRATIVE ACCOUNT

- (iii) Writing can offer a narrative account, telling a wider audience what happened from a personal point of view, so that they are interested and possibly encouraged to reflect with the writer as s/he intersperses comments or general observations.

GENERALISED REPORT

- (iv) Writing can offer a wider audience a report in more general terms, answering a range of questions relevant to them, such as: how things were organised, what roles various people played, people's attitudes to each other...

We realise that words like "diary", "log" etc. are often used less specifically than this. All that we are doing here is to use these words as shorthand titles for the four main kinds of role, purpose and audience.

We shall now look at each of these four in turn. At the same time we will suggest some of the problems for the writer that need to be anticipated by the teacher.

Questions for the teacher to consider

Does the experience inevitably involve students emotionally, and are they finding it a personal challenge, at this stage, to keep going?

Are they involved with people who may be in difficulty - socially or emotionally - and may be turning to the students for advice or help?

Are the students focussing at some point on impersonal skills, expertise or technical know-how, and needing a chance to master these systematically?

Is it important for them to appreciate their role in a bigger concern, and to realise how what they are trying to do fits into a structure?

Have they access to people and information that can deepen their knowledge and understanding of this kind of experience?

As they gain confidence, is this the kind of experience students will want to tell people about and can expect a ready audience for?

Are they beginning to see themselves as experts in the way this kind of work (including voluntary work) is organised and what it involves?

Such questions help teacher and students to diagnose what kind of writing (or talk) is appropriate at a given stage, to help the students as participants and as observers.

Implications for teaching & student preparation

Both student and teacher need to recognise precisely what is implied when each form of writing is chosen.

- Each serves a different set of purposes.
- Each makes different demands on the writer (Diaries and simple Logs probably being the simplest point of entry for most students).
- Each calls for different kinds of preparation by student and teacher.
- Each makes different demands on the teacher for on-going response and advice.

We will analyse and discuss examples of each of the four forms on the following pages:

Diary	page 5
Log	page 9
Narrative Account	page 13
Generalised Report	page 17

Diary...

"Diary" We are using this word to describe any form of writing intended mainly for self and a privileged and trusted reader. Because it explores emotional reactions and personal feelings, it offers a chance for students to release emotional difficulties, personal uncertainties and doubts (as well as more positive feelings). As we shall see in a moment, some experiences are quite likely to produce personal uncertainty, or even a feeling of inadequacy at times - especially those that deal with people.

Constraints A teacher cannot deal adequately with this purpose for writing unless:

- a) there is a chance to build up a personal relation with the student,
- b) there is time to read and discuss the diary at short intervals, to give it positive value,
- c) the teacher has some experience of the kinds of problem raised,
- d) the student has time to write on the same day,
- e) the teacher is expected to discuss the diary entry, not to grade it.

What makes a diary a more/less accessible form?

It is:

closely related to "personal narratives" in the 11-16 English courses

loosely structured writing

following the writer's recollections of the day

not polished for an audience

but

feelings and emotions are not easy to articulate in writing

What kinds of progress to expect?

more sophisticated selection of key moments in the day

observations of telling detail

insights into social relations and people

more control and objectivity over personal reactions

thus

the diary may show a greater sense of involvement in the experience and success in it, including the solution of problems

and

an edging into reporting for others (i.e. narrative account) which teacher needs to be on the alert for.

Diary...

Discussion of an example

A student on a two weeks' work experience course was asked to "Write a day by day account of what you did. Go into as much detail as possible." This is the opening of the first day's entry:

Day 1 : Monday 19th October

I entered through the large glass doors. It was ten to nine, at least I was early! I dreaded the thought of being late on my very first day, I felt excited about the event, but very apprehensive. I felt clean and in my opinion, very smart, I hoped that the employer felt that too. I was given a locker, for my coat and valuables, and then was taken into the hairdressing department. It was immaculately clean and extremely tidy. The floor shone, it seemed a pity that hair would be dropped all over it, and customers with their dirty feet would tread over it too. Still that's inevitable in this type of profession I continually re-iterated to myself. The walls were papered with a bright pattern of very green and yellow flowers, set on a white background. The bright green chairs were neatly tucked away making the scene attractive. It all seemed so very fresh.

The manageress, Sue, introduced me to the hairdressers. The nervousness had eased off, as I was made very welcome.

First Sue asked me if I could wash hair properly. I told her, being truthful, that I wasn't very sure.

She explained and demonstrated how to wash hair. It looked quite easy, so I thought

I watched the apprentices wash client's hair, recording all their actions. My unwished for moment had arrived, I had to wash somebody's hair.

In my mind I tried to recollect the demonstration given. Oh what the hell! I'd say to myself. I would have to have done it sometime anyway.

I began to wash Janice, a hairdresser's hair, making sure that my actions were correct, I thought my first attempt was pretty successful. Nevertheless, as I was washing Janice's hair, Sue asked me to wash the client's hair sitting beside Janice. Agreeing with her, I said I would when I had finished washing Janice's hair.

I didn't rush and finish Janice's hair quickly as I imagined that would complicate things and besides that I might get it wrong. Not deliberately trying to be slow either, I continued with what I was doing.

Two minutes after Sue had given me instructions she came out and told me off for being slow. She explained that if I wanted to do hairdressing I'd have to put my skates on and work faster.

I was unavoidably at the fact that as I had only been there for an hour and that there was no necessity to tell me off for something I was in the process of learning. Still, never mind, Sally! I repeated to myself.

Diary...

It would get better as the day went on, I hoped!

I stood in the corner of the shop gazing into mid-air, I was thinking about the incident earlier. It was playing on my mind, it disturbed me, I didn't like it!

I came to my senses when Heather, an apprentice, approached me with a message from Sue saying that I wasn't to stand in the corner "doing nothing" but to watch the hair stylists, as I made the shop look untidy. Obeying her instructions I helplessly watched the hair stylist.

This particular diary gives a very careful recall of the events in detail. At the same time, the student frankly reveals her feelings. When she is first rebuked she comments to herself (not altogether subjectively) and tries to be positive about it. Nevertheless she acknowledges how it was "playing on my mind" - and thus she is told off again.

For the right reader, the student is revealing anxieties, a specific emotional upset, and some implicit comment on the behaviour of the manageress. She is already getting control of what happened to her (the writing allows her to reflect) and discussion with a sympathetic adult may get her feelings back into balance.

So, this is an important use of writing.

It would be valuable, then, to elicit from students some of the complex achievements of this extract, going through paragraph by paragraph. For instance:

- the detailed impressions of what she saw on entering "through the large glass doors"
- the mixed feelings on entry of "dreading the thought of being late", "excitement" and "apprehension"
- the precise recall of each activity in turn, from the point where she "was made very welcome"
- the honest way in which she records her thoughts and feelings alongside each new event
- the internal dialogue with herself when she gets told off: "there was no necessity... Still, never mind, Sally..."

Teaching preparation

move from anecdotal recall (in talk) to writing

offer examples by previous students to stimulate and promote talk (& writing)

Diary...

suggest a focus on one or two significant moments, talking over the first day's experience, if possible, in order to elicit these and fill them out in discussion.

Using results to teach

teacher's roles include:

helping students to cope with emotional problems and adjustments

encouraging the development of perspective and feeling of personal control

helping to select key events and realise their significance

helping to underline achievements and suggesting alternative ways of dealing with problems

encouraging, as the student gains confidence, a movement to "narrative accounts" for a wider audience.

Log...

"logs" We are using this word to describe a less personal form of writing, a more detached, factual and planned form intended for discussion with a tutor in the course of learning a job or a role. It will be used for several functions, from checking achievements against a list to diagnosing problems. There will be two poles, one dealing with machines (etc), the other with people. Obviously, therefore, "problems" and "achievements" will differ. And, where there are problems with people, the uses of a Log may overlap with those of a Diary.

Constraints A teacher cannot deal adequately with these purposes for writing unless:

- a) some of the work demands are pretty clear cut
- b) the student has time during the day to recall and record
- c) the student is making real progress, not hopelessly floundering
- d) there is time to read and discuss with the tutor or supervisor at least weekly
- e) the teacher has some way of dealing with bad supervision on the job, either by visiting or by changing the placement.

We note that the relation with the student may be less personal than with the "diary".

What makes a Log a more/less accessible form?

at its simplest:

it is a set of replies to checklist questions, many of them factual

it may identify a problem in very simple terms

it can offer an outline story of things done over the day

but when more complex:

it may diagnose a problem/success in some detail

it may evaluate significant moments/achievements

thus

some affinities with a more sophisticated "Diary".

log...

Discussion of an example

Here is an example of a student who is struggling to realise the potential uses of a Log and needs advice. We give the first two days of a placement, plus a day later in the week.

Monday

Today I started in the Toys Departs which I met Colin, Ian and Brabra Dean the DM's - Then the people who works there Barbra, Tina, Karen, Martin and Craig.

I worked in the toys section for a little while and it was quite busy and then I went on to the Sports Section which I learnt to use the old till which was quite easy and use the Security tags to remove them which took me a couple of times to use it properly and it was just fine. Went into luggage section.

Tuesday

I worked in the toys department for a little while and helping people and sometimes to hear the phone ring and try to help them. Then was passed onto the other department and do the usual thing. It wasn't that busy today but I enjoyed it but I still miss the house wares people and the people seem to forget I am up in toys department and so worked my own pace - so today was a slow day.

Friday

I was working in all the departments today and I did rarely well and it was rarely busy and I enjoyed it. I like working on my own for a while as it gives you more confidence.

That day I made two void which was bad but you can't be perfect and do everything right and the customer usually make you do the voids by changing their minds.

Well today day was just fine and I learned somethings.

Log...

What is muddling this writer? It sounds as though s/he is writing a kind of diary - with an occasional personal reflection such as "I like working on my own for a while as it gives you more confidence." Without guiding questions this may indeed be the only form s/he feels confident with. Yet at the same time s/he is trying to record (and inform a tutor) about what is being achieved. A further problem in this case - and it is characteristic - is that the Log seems to have been written up some days after the events (and thus on Friday, "that day I made two voids").

We suggest that the student needs guiding questions with a check list, perhaps under two headings. For example:

LOOKING AHEAD TO BEING A PARTICIPANT

People you'll work with

You may need someone

- who can give you a lead
- who can explain how things work
- who can help you when things go wrong, become confusing etc.
- who'll give you moral support while you try to solve these problems yourself

Try to find the best people to turn to. (It may take more than one.)

Then ask them questions, discuss their methods, and try to see you end up able to explain how to cope.

Machines and instruments you could learn to operate confidently

Observe and practice

- how to deal with phone calls coming in
- how to make phone calls out
- how to operate machines successfully
- how to use calculators
- how to use other technical devices and support systems

Note any tricky problems

Try to discuss these and rehearse how to deal with them.

See if you can end up able to explain how to cope.

People you'll help

- by explaining things
- by answering questions (cheerfully and confidently)

Log...

- by dealing with any problems
- by coping tactfully with personal difficulties they feel or cause...

Note the things you find difficult at first.

Try to practice and rehearse more than one approach.

Note any improvements you make.

Teaching preparation

prepare a simple checklist with the students, so that they actively try to foresee what they may learn

role play and talk over some typical situations that could be encountered

use examples to show the kind of significant moment to record and comment on

Teacher's roles include helping student

to sort out opportunities to master tasks on the prepared list (and beyond, if opportunity arises)

to recognise where higher levels of achievement are possible (beyond routines)

to decide when to ask for advice and guidance on the job

to probe anecdotes that point to significant problems, where a student needs to think things through more carefully.

Narrative account...

"Narrative Accounts" Once students are confident participants in an experience, they feel much more in control. This is the point where a real (or occasionally simulated) "audience" who is not in the know can be a welcome challenge. The student has something worth saying; what s/he now needs is a chance to rehearse it, imagining that the audience or reader will find interesting.

Constraints

- a) time is needed after the main participant experience, several sessions at least;
- b) unless the potential "audience" is brought in early on, students may find it difficult to imagine and take account of the interests;
- c) quite often a first draft will not be enough, and further time and energy will be needed for re-drafting.

What makes an account a more/less accessible form?

at its simplest:

the basic form is a personal narrative
there is a sense of personal expertise to build on

but when more complex:

commentary, advice or warnings may be incorporated, without losing the sense of personal pleasure
the reader's interests and lack of experience will be taken much more fully into account
strong rhetorical forms may be used to arrest and challenge the reader
the writer's personality may show through much more clearly.

Discussion of two examples

Here are two extracts from narrative accounts by 14-15 year olds. Both have been involved in visiting a local Infants class and in writing stories to read to the children. To bring out characteristic differences in their achievements we will look at each in turn.

When we first went down to the school we read the children a selection of stories written by other authors. The kids were then asked what story they wanted us to write for them, subjects ranged from witches to submarines from wild animals to army brats.

A lad called David Watt asked me to write him a story on wild animals so I started off with a Fonz like lion called Vince and a group of other way-out animal characters but that turned out as a mistake so I scrapped that story and got down to writing an entirely new story with an entirely new plot with entirely new characters.

So I started off again and came up with four new characters a Rabbit called Carrots Conway a Pig called Porky a Wolf called Will Wolf Esq and a duck called Devious, then the main problem was fitting them into the story and giving them an individual character which appears to be original.

Another problem I faced was time, as the first story I had written had taken me 2 weeks approx there was little time to start the story as I had to get quite a lot of work done in a short space of time.

So the story was done in time and the lad seemed to like it and thought it was very good....

For a 14 year-old, what are the positive achievements?

- the context is sketched in ("first...read the children a selection of stories written by other(!) authors")
- there is a sense of personal interest and enjoyment
- problems are freely admitted
- the genre of story is suggested quite neatly and briefly

There's a sense of gusto in recounting an engaging experience that makes this enjoyable to read. However, in the main the focus is on events; the problems are touched on but not probed as yet. The writer has probably not realised that s/he has something to teach the reader.

Narrative account...

Let's turn to a second example:

We have visited Deepdale Infants school twice, the first time to read a selection of children's books, and to note the reactions of the children and the type of book they liked.

Then, before our second visit we prepared childrens books of our own. The first visit presented us with many problems, as for most of us, this was the first time we had read to young children.

The children (who were about 7) easily lost their concentration and we had to keep asking them such questions as 'What happened next' or putting them in the place of characters in the story and ask them what they would do.

We found that if we got to know the children before we started reading to them, by finding out their names, where they lived and what they liked to do, we got on much better with them.

This seemed to get the children talking and put us more at ease with the children, as surprisingly although the children were about eight years younger than ourselves we were slightly nervous.

We read to four girls who were very hard to get to talk and each followed what the others said.

From what other members of the group said, they got more response from a mixture of boys and girls.

The first book that was read was the Sleep Factory, this was read by Rachel. It went down very well with the children, the main points that particularly appealed to the children were, the small man with the white beard, he made the girls laugh a lot. They also liked the large, bright and simple colour pictures which they could all see.

Although they said very little, they probably enjoyed the story because it was about a child of about their own age and it was read by a girl.

Next I read part of James and the Giant Peach.

The children did not seem to be able to concentrate on this book. Suzanne had already read the book and was obviously much more able to read than Sally, Liza or Joanne.

The story is much more for older children, and they were not used to this.

The books that they knew got straight into the story and have an exciting part or an incident near the beginning.

James and the Giant Peach (of which I read the first two chapters) starts off with an introduction to the boy, the story and his background...

Narrative Account...

What further achievements does this extract point to?

- the purposes of the initial visit are made clear ("to read a selection... and to note the reactions".)
- problems are discussed in detail (loss of concentration) together with ways of resolving them (asking them questions!)
- there is strong social awareness ("first time we had read"... "put us more at ease"), which is very helpful to a reader who wants practical advice
- evidence from other groups is drawn on
- responses to a book are noted in some detail
- the writer tries to learn from failure as well as success ("the story is much more for older children")

This writer sketches a great deal in a short time, is able to go into detail (and suggest typical problems), and begins to realise that s/he can advise the reader. We can see the complexity of the experience. It may not have the liveliness of the first extract, but because it is more analytic we stand to learn more.

Teaching preparation

- collect questions, discuss in small groups, and have explanatory oral presentations to rehearse for writing
- use slides and visuals where possible for setting of narrative
- feed in "audience" questions - what they want to know and in what detail

thus, moving from personal to audience needs.

- draft and redraft to draw out key events, and help plan shape of story, and often add in more detail, perhaps including visuals
- encourage students to try draft out on peers
- get "audience" feedback, whether simulated or real
- run oral presentations alongside written reports

Using results to teach

- a) review with students what they have learnt in the course of the experience, especially which incidents enable them to interest, advise, explain or warn others,
- b) review with students the range of effective forms of narrative account, using examples to illustrate how to incorporate various materials, ideas and appeals to the reader in a personal way,
- c) ask students to evaluate what they have learnt in the course of drafting and re-drafting the account, and trying it out on readers.

Report...

"Report in general terms":

In order to write such a report, students have to be ready to field a wide range of questions such as a general audience might ask. Thus, they have to be familiar with normal procedures, recurrent events, factual background, and the overall organisation (where appropriate): this is general knowledge. At the same time incidents from their personal experience are needed to illustrate and bring factually impersonal data to life.

Constraints As this is a major task:

- a) time and teacher contact over several sessions are needed,
- b) the student has to be able to organise material in different styles and to undertake redrafting,
- c) some collecting of ideas and material on the job may be a prerequisite,
- d) the student has to make some coherent sense of a complex experience in an observer role.

What makes a report more/less accessible?

the student can draw on recurrent experiences and also the answers to questions s/he asked on the job

but complex structuring will be required, as well as some research, probably (oral or documentary), to get at information sifting of material to extract and simplify for audience decisions when to quote, to use diagrams etc.

precision in expressing information

where personal experience is (properly) incorporated, some difficulty in generalising remains (how impersonal a stance?)

general insight into people in action and their attitudes may be called for

Discussion of an example

The following extracts are from a report based on a week's placement with a Regional Electricity Board. The report falls into sections and we have taken extracts from two of these.

THE ESTABLISHMENT

I was working at the Regional Electric Board. The work varies greatly from each department. Although the work is all connected in some way or another.

I was working in the accounts where there are four other small departments called:-

1. Debts.
2. Customer records.
3. Meter reading.

I was in Debts. People who have not paid their bills are introduced to someone in the debts department where a solution is hoped to be found so as to pay the bill. Ordinary people as well as large companies don't pay their bills on time.

In respect of a company they are given a deadline by which to pay the bill; if this is neglected their electricity supply is cut off. In the case of a family who has not paid their bill their electric supply is not cut off immediately. The people at the R.E.B. have to find out why the bill was not paid; there are numerous reasons why the bill was not paid i.e.

1. A husband who receives supplementary benefit, he has to feed and clothe his family, so can't afford it.
2. An elderly couple who live off their pension, who just cannot afford it.
3. A single parent who can not afford it.
4. Some people who do not care, try to dodge paying, by moving around the area before they receive the bill...

The number of employees in the debts department is small, but all manage to work comfortably, and knew each other quite well. There was one lady named Juliet, Juliet had only been working at the R.E.B. for several weeks yet she knew every one quite well. Working in a small department helps you to get to know every one else quicker than working in a large department.

What has the writer already achieved?

- the structure of the department is given
- there is a clear explanation of the two main groups to be handled in the department (companies, individuals).
- examples are given of typical problems that cause debt
- (later) the social relations of the department are perceptively noted and illustrated with an example
- a final generalisation is drawn ("working in a small department helps...")

Report...

Let us glance now at the opening of the next section.

THE NATURE OF THE WORK

The work I was doing was rather interesting. With the batch of invoices I was given I would press in the area number and reference number of each invoice in the computer, where upon their statement would come up and I would check to see if the person had paid their bill or not. When that was done I would end up with two piles of paper, those who had paid and those who had not. The people who had not paid would be given a couple more days and if they still hadn't paid action would be taken to find out why. This would often happen to large companies who send their money by cheque as one has to allow for post, and whether it is first or second class as well...

This is a very clear explanation of a process.

To sum up:

This student is able to interest a wider audience, to look at various aspects of the work, and to write with increasing confidence (especially when she herself has carried out the operations). Each section makes a different demand: one states the general function of the department, the second comments on working relationships, and the third gives a very clear account of a procedure. Yet there's enough of a personal voice to show here (and elsewhere) that work is about human beings!

This report brings out clearly the difference between mere performance and being able to explain how to do things. But the confidence comes from having been involved and taken part, rather than reading about it.

Teacher preparation

produce outline questions as a first step
help students collect and sift material
help to read, select and summarise from documents or interviews
before and after drafting, discuss a set of outline headings based on audience questions and interests (to avoid ossified structures)
work through the draft in detail, using peers whenever possible
try group planning
help with new expertise e.g. over diagrams that communicate effectively
offer audience feedback

Report...

Using results to teach

- (a) review with students what they have learnt in the course of the experience, and especially the value of illustrations drawn from personal experience,
- (b) review with students the range of effective forms of report, using examples to illustrate how choice of sections, use of layout, and inclusion of diagrams can simplify and add to the visual appeal,
- (c) ask students to evaluate what they have learnt from drafting and re-drafting the report and from trying it out on readers.

Participant-observer experience

There are many opportunities today for such experience, in schools and colleges, across the curriculum and through extra-curricular activities. This booklet aims to help English/Communication teachers and others to consider the different ways in which writing can help the student to learn

- (a) in the course of the experience,
- (b) in reflecting on it and assimilating all that has been learnt during it.

Opportunities to learn as a participant are constantly arising:

- visits, especially when specific skills are to be learnt (e.g. canoeing, orienteering...), or related on-going education courses
- drama, music and arts workshops
- intensive sports coaching sessions
- geography and history field work or archeological digs
- technology and science club projects
- social surveys and reports
- voluntary service and community projects
- work placements, work experience and part-time jobs...
- hobbies, semi-commercial or involving specialist knowledge and techniques (e.g. hen or rabbit keeping, astronomy, philately,...)
- membership of organisations (Venture Scouts, St John's Ambulance, Youth Action...)
- major work done in the home (e.g. "Do it yourself" projects, planning a garden...)
- linked courses at F.E. involving vocational training (e.g. hair-dressing, vehicle maintenance, building...)
- taking part in course evaluation for various kinds of curriculum development (e.g. F A G L I Weekly course meetings, Voc. Prep. General 365...)

We believe that speech and writing based on such experiences could form a valuable basis for an active social life, an ability to learn "on the job", and the capacity for continuing education that is increasingly at a premium as the 21st century approaches.

Our next booklet will look at a special section of these experiences: "student enterprises", where individual students, or a group, take responsibility for planning and carrying out a project.

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The Southern Regional Examinations Board Writing Development Group

This group

- meets regularly to discuss social and vocational uses of writing
- are currently working on how to optimise what students can learn from writing in the course of group or individual enterprises
- wants to set up a dialogue with other teachers of English and Communication in schools and FE colleges

Participants:

Mrs S Boreham	Oxford College of F.E., Oxford
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How to contact:

If you find these ideas useful, we would be very pleased to have feedback from you and your students. We'd be equally glad to hear about problems, additions and modifications you would like to suggest.

Please contact our Secretary: Robert Osborne, Southern Regional Examinations Board, Avondale House, 33 Carlton Crescent, SOUTHAMPTON SO9 4YL.